

SOME PATHS TO SUCCESS IN THE ART OF MUSIC

The Week at the Opera.

MONDAY—"Orfeo." Mme. Alda, Mr. Scott, Mr. Amato.

TUESDAY—"Madama Butterfly." Mr. Lorrain, Mr. Martin, Mr. Scott, followed by Act I, "Coppélia," with Adeline Genée.

WEDNESDAY—"I P. M." "Parsifal." Mme. Fremstad, Messrs. Barton, Will, Witherspoon, S. P. M., "Il Barbiere di Siviglia." Mr. Henkel, Mr. Amato, Mr. Scott.

THURSDAY—"Gli Ugonotti." Mmes. Barton and Henkel, Messrs. Caruso, Scott, Rother.

FRIDAY—"Il Trovatore." Mme. Gadski, Mmes. Honer, Mr. Slezak, Mr. Amato.

SATURDAY—"Tosca." Miss Farrar, Mr. Caruso, Mr. Scott.

A party of musicians entertained at dinner a distinguished violinist from Europe. The party was a club called the Bohemians, the violinist was the dean of his guild, Eugene Ysaie. It was a delightful evening, for the spirit of reverence and the inspiration of enthusiasm were present. A violinist, Franz Kneisel, is the president of the club. Numerous other violinists were in the assemblage. There were also singers from the opera, heads of conservatories, famous pianists such as Godevsky and Jostov, composers like V. von Herbeck, Henry Holden Huss and Rubin Goldmark, the latter the master of the occasion. And in the course of the dinner such masters as Fritz Kreisler and Uffern Zimbalist arrived to lay their tributes of respect at the feet of the master whose Kreisler lately proclaimed as "the best."

It was all joyous, and yet it had a big note of sincerity under it. For no one hesitated to declare that Ysaie was a connoisseur to his art and that he always had been its humble servant. The writer of this part of THE SUN took the occasion to look into several books to see what they had to say about this violinist. The most characteristic thing was found in English, a compendium of information about violinists. The author declared that it was well nigh impossible to get anything about Mr. Ysaie on account of his great modesty.

Think of this, some of you younger strugglers who are pouring too many of your hard earned dollars into the pocket of the passionate press agent. Ysaie is so modest that the fact becomes a matter of record in a book on violinists. "Ah," you say, "he can well afford to be modest now that he is known all over the world and is acclaimed as the foremost master of his time."

Far be it from a newspaper writer to doubt the importance of advertising. By all means, young aspirant for fame, advertise the fact that you are here and that you have something to offer; but please do not begin by warning us that we are about to hear the greatest performer of the youthful century or something of that kind. And do not let a press agent fill columns with stories of how you have insured your fingers for \$20,000 or how you have a violin worth \$5,000 which you keep always under your pillow at night or how you have gone down to a new steel building to scribble a note from your magic instrument and set the girders singing.

There is a young violinist who has done all these things, and with what outcome? He has lost the respect of those who regard art as something noble and uplifting. Did you ever hear of Ysaie's doing anything sensational for publication in order to attract public attention? Certainly not. He has gone quietly along his path and devoted himself strictly to his business, which is the interpretation of music. Sometimes he plays it on a violin and sometimes he conducts an orchestra, but whatever he does he does with dignity.

That is why his fellow musicians delight to show him honor. He has honored the calling. He has commanded the respect of men in all other walks of life. His career ought to furnish many profitable hints to young musicians.

There is also something for the public. It is a familiar and facile comment on musicians of eminence that they possess remarkable gifts, and without doubt this is true. There is something in the organization of a man of power which does not exist in an appreciable quantity in the man of weakness or the common man who cannot rise above the dead level.

But this thoughtless observer is apt to attribute too much to what he loosely describes as a gift. When Mozart began to write concertos at an age when other little boys would be crying for bread and molasses and when he stoutly maintained that he could play the second violin part in a quartet when he had received almost no instruction in violin work he disclosed the possession of what should properly be called gifts. But the gift which most great performers of music have had was an insatiable appetite for study.

There is that antique type of genius, willingness to take infinite pains. Even the commonest have had to serve their art. Beethoven and Wagner both had to study counterpoint. Rossini would have been a much larger musician if he had done more such labor. The performing musician has to wrestle with the technique of his instrument, for years and years he has to earn his artistic bread by the sweat of his brow.

This is what people who chatter about gifts are so ready to forget. The truth is that many of them dislike to admit it. They prefer to entertain fanciful notions about musicians. There like to think that such a man as Paderewski does not know how he is going to play a Chopin ballade when he goes out on the platform, but that after he has seated himself at the piano a mysterious indescribable inner power called "temperament" begins to seethe and boil within him and that in blind obedience to it his fingers begin to work on the keyboard and lo! Chopin is vivified and made known unto us.

Possibly Mr. Paderewski would be glad to have it thus, but the truth is that he has elaborated that performance of the ballade page by page and even phrase by phrase, that he has worked hours over some one delicate piece of shading or ornamented pedaling and that at times he has felt the whole thing would never come right.

The violin is confessedly a more difficult instrument than the piano. It does not take the thought of the morrow and pick up his violin with perfect confidence that once on the stage all would flow from the strings under the supreme direction of temperamental gifts. But he knows

that this is not true. He knows that as the ancient sage remarked, "the gods sell good things to us for labor." He keeps his fingers in training and his bow arm mighty by systematic exercises. The daily devotion of the musician to the technique of his art is something which the music lover should not forget and for which he should be deeply thankful.

Plunkie Greene, the English basso, has written a book called "Interpretation in Song." It will be a pity if all the students of singing in this half of the world do not read it. Brander Matthews once wrote that when artists fail to think about their art it is an excellent one for critics to sit silent and listen in order that they may learn something. It is indeed rare that an artist discloses so much of the secret life of his studies. Mr. Greene has in this valuable book.

Concert goes of a few years back.

in this. But in the contemporaneous, ejaculatory style of ranting declamation there is no special need of fine breath control, for the simple reason that nothing legato nor extended phrasing is ever demanded. The only public invitation to write phrases is found in such almost infrequent places as the first syllable of "tridi" in "Ridi, Paccione." Applause of this sort does not encourage singers to cultivate those and elegance.

On the other hand it is only fair to the casual operator to say that the singers first introduced prolonged screams to his attention. The tour de force, as it is called, became popular early in the nineteenth century and its commonest form is the sustained high B flat or the worshipful high C.

The classic opera composers rarely wrote passages admitting tours de force. There was a period in the eighteenth

century when the tenor sang in a phrasing in his day, and now he calmly tells us that the main thing in long phrasing is not to be afraid of it. But was he the man who attempts it without knowing how to "span the tone," as the old masters called it? That control is the secret of long phrasing.

It is one of the significant facts of dramatic singing in the nineteenth century that the first thing to be learned as a singer was to advance "sine," as the old masters called it, "sine."

to make long phrases. Presently it was the power to make even shorter ones, and his delivery became a series of short fragments. Ever since the great singers of the last series before the present began to grow old first in the department of breathing. The quality of the voice, outlasted the elasticity or strength of the breathing muscles.

In the Handel period this must have been less noticeable. Doubtless the failures began in the same way, but probably later. The delivery of the smooth music of that epoch could never have taxed the muscles of the windbox so severely as the explosive of the modern

Meyerbeer, provided you do not take them too seriously. And why should you? He did not. He wrote them to catch the public fancy, and he measured that fancy by its fickleness and its capriciousness. He knew that certain things could be counted on to please at all times, and for the rest he treated it as a gamble.

Take a good chorus sung over the footlights, a trio with an incisive rhythm, a spectacular march, a ballet with a favored tune and one love duet with some high tonal lights, mix well with thin, delicate and rich scenic scene and sprinkle with feminine lingerie around the edges. Put on the stage hot and let it steam for five acts. When sufficiently cooled place in the cellar and put on a new one. That is the Meyerbeerian method. Why should any one be angry about it? The curious thing about it is that nearly every composer who has

English singers' joint number will be George Thomas's "Night Hymn at Sea."

Josef Lievinne, who reached America just in time for rehearsal with the Philharmonic Society, will follow his orchestral appearance with a recital in Aeolian Hall on Monday afternoon, January 13. The Russian pianist has arranged a programme of exceptional interest, one that he believes will make a special appeal to piano students, as well as the general public. On his present visit to America Lievinne is accompanied by his wife, who likewise is a pianist of unusual attainments.

Elena Gerhardt, the leader singer, was due to arrive from Europe yesterday aboard the steamer Campania to open her second American tour under the management of the Wolfisch Musical Bureau. Her first concert will be in Providence, R. I., with the Boston Symphony Orchestra on December 31, after which she sings with the orchestra in Boston, Providence, Hart-

Concerts of the Week

SUNDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M. Popular Concert, Metropolitan Opera House, 8:15 P. M.

THURSDAY—Mme. Sembrich, song recital, Carnegie Hall, 3 P. M. Philharmonic Society, Carnegie Hall, 8:15 P. M.

FRIDAY—Philharmonic Society, Carnegie Hall, 2:30 P. M.

SATURDAY—Young People's Symphony Concert, Carnegie Hall, 2:30 P. M.

The Cincinnati Symphony orchestra and a quartet, Aeolian Hall during the month of February.

Mme. Sembrich's second song recital will take place at Carnegie Hall on Thursday afternoon. Her programme:

1—Old Airs and Songs.
Der Kuss..... Beethoven
Das Veilchen..... Mozart
Mia presu alla sua ragna..... Paradies
Lustige piure care (from "Alesandro")..... Handel
O, Sleep (from "Semele")..... Unknown
Fingo per mio diletto.....
2—Classical German Lieder.
Das Lied im Gruen..... Schubert
Der Musensohn.....
Komm wir wandeln..... Cornelius
Ständchen..... Brahms
Auftrag..... Schumann
3—Modern German Lieder.
Wie wunderschön..... Schilling
Hilf mir..... Hugo Wolf
Lied vom Winde..... Grieg
Im Kahne.....
Alles in allem..... R. Strauss
4—French, Russian and English Songs.
La Procession..... Franck
Ouvre tes yeux bleus..... Massenet
Before My Window..... Rachmaninoff
Keep the Faith (Russian).....
Before the Crucifix..... La Forge
Spooks.....
Constancy..... Foote

The third Symphony Concert for Young People for the current season will be given next Saturday afternoon in Carnegie Hall. The programme will be played by the Junior and Senior orchestras of the Music School Settlement, the young musicians, under the direction of David Mannes, Ernesto Consolo, the delightful pianist whose joint recitals with Kathleen Parlow of a former season will be remembered with pleasure, will be the soloist. Much interest attaches to this annual concert in which young people predominate on both sides of the footlights and which has a unique place in the musical happenings of the city. At the close of a programme devoted to the classics in both the orchestral and solo numbers the national anthems of Italy, France, Germany, England, Scotland, Austria, Norway and Sweden and America will be rendered by the two orchestras—composed of the children of many lands—assisted by the piano and organ. The flag of each country will be displayed as its national hymn is heard and the audience is requested to join in singing "The Star Spangled Banner," with which the concert will be brought to a close. The programme:

Chorale.....
Junior and Senior Orchestras.
Allegro, from Quartet in G Major, No. 12..... Mozart
Junior Orchestra: Edgar Stowell, cond.
Waltz in A Flat, Op. 39..... Brahms
Prelude and Gavotte..... Corelli
Senior Orchestra.
Aufschwung..... Schumann
Veechito Minuetto.....
Gavotte..... Sgambati
Intermezzo.....
Gigue..... Scarlatti
Ernesto Consolo.
Overture to "Iphigenia in Aulis"..... Gluck
A Norwegian Melody, "The Dairy Maid's Sunday".....
Minuet, from Suite in G Minor..... Bach
Senior Orchestra.
National Anthems.
Senior and Junior Orchestras, Piano and Organ.

The third concert of the Kneisel Quartet will take place at the new Aeolian Hall on Tuesday evening, January 14. The programme will include the quartet for the honor of an appointment at a German royal opera house, has arrived in this country to begin a first season of concert and recital work. Mr. Kneisel brought with him Roland Boquet, the Anglo-American composer, who will act as accompanist. The first New York recital will be given at Aeolian Hall January 16. The first orchestral appearance will be made at the New York Philharmonic Orchestra's special festival concert which they will give for their subscribers only on January 29.

Louis Persinger, the young American violinist, will give another recital on Saturday afternoon, January 18, at Aeolian Hall.

Max Pauer, the Stuttgart pianist, will arrive in this country next week and make his first American appearances with the New York Philharmonic on the afternoon of January 16 and the evening of January 17. The pianist will give his first recital at Aeolian Hall on the afternoon of January 21.

Mme. Marguerite Lemon, American soprano, who has sung with great success all over Europe, has arrived and will start on a Western concert tour soon.

Gottfried Galston, who is now playing on the Pacific coast, will return here in March and give a Bach recital on the Tuesday of Holy Week, March 18.

The court music of the Medici and the Este, fairy scenes and country tunes from Purcell's opera "King Arthur," operatic choruses from the time of Louis XIV. and XV. are going to have their revival, liberated from oblivion on library shelves and will be performed by the MacDowell Chorus of the Schola Cantorum. Kurt Schindler announces the above attractions for his first Carnegie Hall concert to be given on the evening of January 8 as a demonstration of the "Development of Opera." The preliminary work of research, scoring and

Continued on Seventh Page.



MADAME MARCELLA SEMBRICH
IN RECITAL
CARNegie HALL JAN 2 3 O'CLOCK



FRANK FORGE
PIANOCOMPOSER
WITH ME SEMBRICH



ANTONIO SCOTTI
AS SCARPI
SATURDAY AFTERNOON

MISS GERALDINE FARRAR
AS "TOSCA"
SATURDAY AFTERNOON

ford, Philadelphia, Washington and Brooklyn.

Evan Williams, the well known Welsh tenor, whose singing during the last few years has been confined almost exclusively to Europe and the Western part of the country, is to be heard in a song recital in Aeolian Hall on Sunday afternoon, January 13. His last concert appearance here was two years ago when he was heard with the New York Oratorio Society in Cesar Frank's "Beatitudes."

Ernest Schelling, the pianist, will give his second piano recital in Carnegie Hall on Saturday afternoon, January 25. In Aeolian Hall Wednesday afternoon, January 16, Francis Rogers, baritone, will give a joint recital with Howard Brockway, pianist. New York concertgoers are familiar with the work of these artists, as both have made frequent appearances for a number of years past. Mr. Rogers will sing a long list of songs in German, French, Italian and English, including several compositions of Mr. Brockway's.

The first New York appearance of Miss Leginska, a young woman pianist who has won a following in England and Germany, is scheduled for Monday afternoon, January 20, in Aeolian Hall. Her programme will include works of Beethoven, Brahms, Chopin and Liszt.

Mme. Blanche Arral, the French prima donna who was heard recently in recital, will give a concert in Aeolian Hall Saturday evening, January 25, in conjunction with Betty Askenazy, pianist, and Frederick Vaska, cellist. The programme will consist of operatic arias and songs in French, Italian and English in addition to several instrumental and ensemble numbers.

Putnam Griswold, basso, of the Metropolitan Opera House will give a song recital in Aeolian Hall Monday afternoon, January 27.

Mme. von Nissen-Stone, formerly of the Metropolitan Opera House, is announced to give a song recital in Aeolian Hall Wednesday evening, January 23.

Miss Germaine Schmitzer, the Austrian pianist, has sailed for New York and is expected to arrive early in January for her third American tour. She makes her first appearance in New York at Aeolian Hall on the afternoon of Thursday, January 9. Her programme will play an unusually interesting programme.

The piano recital recently announced to be given by Rudolph Reuter, late professor of the piano department at the Imperial Conservatory of Music, Tokio, has been postponed until later in the season owing to Prof. Reuter's activities in the West.

Paulo Gruppe, the Dutch American cellist, opens his fourth American tour as soloist with the Philadelphia Young Men's Hebrew Association Wednesday evening, January 8. His first New York appearance takes place at Aeolian Hall Monday evening, January 13.

Adriano Ariani, the Italian pianist, arrived from Naples on the steamship Canada during the last week of his second tour of this country. His tour, which begins in Montreal January 2, will include engagements with the New York Symphony and

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In the Handel period this must have been less noticeable. Doubtless the failures began in the same way, but probably later. The delivery of the smooth music of that epoch could never have taxed the muscles of the windbox so severely as the explosive of the modern

lyric drama. It is, however, largely a matter of conjecture or deduction, for the excellent reason that we have no probing analyses of the technique of the singers of that time. We have sufficient to teach us all the fundamentals, but separate criticisms of the manner of each singer, with special reference to the faults which, turned upon him and slew him before his time, are wanting.

To bark back to the subject, let every one interested in the art of interpretation in song read Plunkie Greene's book. It is an admirable piece of teaching in a thoroughly readable style.

The restoration of Meyerbeer to the list of living composers at the Metropolitan Opera House will without doubt give great delight to many opera-goers. It will annoy others. Meyerbeer is one of those composers whom you cannot regard in a personality which arouses strong feelings, and there must be also something in music which evokes so much rage on the one hand and so much ecstasy on the other.

When you have dwelt long enough on this globe you come to understand there is very little worth being cross about, especially in the theatre. Indeed it is ridiculous for people to be angry about Meyerbeer's operas, considering the fact that not more than twenty-five persons in this city are actually obliged to sit and listen to them. When those twenty-five grumble no one cares.

The encouraging truth is that there is a great deal of innocent enjoyment to be obtained from the lyric works of G.

NOTES OF MUSIC EVENTS.

At her Aeolian Hall recital Monday afternoon, January 6, Tina Lerner, the Russian pianist, will play the programme that met with such favor at her initial Boston appearance. Opening with the Mozart Larghetto it will include Weber's Rondo Brillante, the Schumann F sharp minor sonata, three Chopin Etudes and Tausig's Valse Caprice on Strauss's "Man lebt nur einmal," while the closing number will be Liszt's Spanish Rhapsodie.

Mme. Clara Butt's Carnegie Hall appearance Tuesday evening, January 7, will present the English contralto as soloist, with the Volpe Symphony Orchestra. Two of Sir Edward Elgar's sea pictures, "Sabbath Morn at Sea" and "Where Corals Lie," will be Mrs. Butt's offering in the first half of the programme, while in part two she will sing Beethoven's "In Questa Tomba" and Gluck's "Divinites du Styx." A long list of songs in German, Italian and English will be sung by Mme. Butt and her husband, Kennerley Rufford, the English baritone, at their joint recital in Carnegie Hall Tuesday afternoon, January 14. Among other numbers Mme. Butt will sing Schubert's "Der Wanderer," Schumann's "Der Nussbaum" and a recitative and aria from Debussy's "L'Enfant Prodigue," while Mr. Rufford's programme will include among others two songs of Richard Strauss, a Grieg song, Vaughan Williams's "The Roadside Fire" and two old Irish melodies of C. V. Stanford. The